

HILLBILLY AND COWBOY

HIT PARADE

COMPLETE
WORDS
AND
MUSIC
ARRANGED FOR
GUITAR • UKE
BANJO • PIANO
VIOLIN • VOICE

BIMBO

THERE STANDS THE GLASS

A DEAR JOHN LETTER

I'M WALKING THE DOG

CARIBBEAN

MARRIAGE OF MEXICAN JOE

FORGIVE ME JOHN

NORTHWIND

YOU'RE MY DOWNFALL

SORROW AND PAIN

As Recorded By
WEBB PIERCE
MITCHELL TOROK
JOHNNIE & JACK
SLIM WHITMAN
JIM REEVES
And Many Others
PLUS
PICTURES
and
STORIES
of your
Favorite Stars

HILLBILLY & COWBOY HIT PARADE

• CONTENTS •

WORDS AND MUSIC

A DEAR JOHN LETTER	6-7
BIMBO	1-2
CARIBBEAN	13-14-15
FORGIVE ME JOHN	18-19
I'M NOT A KID ANYMORE	Cover IV
I'M WALKING THE DOG	10-11
IT'S WRITTEN IN THE STARS	30-31
MARRIAGE OF MEXICAN JOE	16-17
NORTH WIND	22-23
RUN 'EM OFF	26-27-28
SORROW AND PAIN	24-25
THERE STANDS THE GLASS	4-5
YOU'RE MY DOWNFALL	Cover III

FEATURES

AUTRY, GENE (Best From The West)	Cover II
DUFF, ARLIE (Singin' School Teacher)	32
GLENN, DARRELL (Schoolboy Wonder)	29
GREGORY, BOBBY (Folk Songs Then And Now)	8-9
HUSKEY, FERLIN (Dear John Duet)	12
PIERCE, WEBB (Artist Of The Month)	3
REEVES, JIM (Hitting His Stride)	29
SHEPARD, JEAN (Dear John Duet)	12
TOROK, MITCHELL (Terrific Texan)	32

PICTURES

Bonds, Lee	21
Bonnie Lou	20
Copas, Cathy	21
Davis, Jimmie	20
Davis, Sisters	20
Dexter, Al	20
Featherstone, George	20
Johnny & Jack	21
King, Pee Wee	21
Martin, Grady	21
O'Dell, Doye	21
Skinner, Jimmie	20
Snow, Hank	20
Stewart, Redd	21
Wills, Bob	21

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GENE AUTRY

Two states, Texas and Oklahoma, claim Columbia movie and recording star Gene Autry as their native son — and each has a logical reason. Gene was born on a ranch near Tioga, Texas, but, while still a very young boy, moved with his family to the Oklahoma side of the Red River, where his dad had bought a farm near Ravia.

At an early age Gene absorbed a great deal of ranch atmosphere and tradition. His father was a cattle buyer, and Gene helped brand the cattle, dip them, round them up and do whatever else there was to be done. His grandfather was a minister, and young Autry also got some early training singing in a church choir.

For several years, Gene worked as a railroad telegrapher throughout Missouri and southern Oklahoma. Since the telegrapher's life is a lonely one, with long hours during the night between messages, Gene bought a guitar and learned to play it to amuse himself.

One fateful night in Chelsea, Oklahoma, he was strumming away, singing softly, when a stranger came in and wrote out a message. The stranger asked Gene for another song, and still another, then urged him to try for a career in radio. When he left, Gene looked at the signature on the telegram.

It was "Will Rogers."

That was all the encouragement Autry needed. Quitting his job, he packed his clothes and guitar and headed for New York. Like many other young hopefuls whose ambition is greater than their experience, Gene was licked by the Big Town and returned home. But, instead of giving up, he soon had a job with radio station KVOO, where he was billed as "Oklahoma's Singing Cowboy."

Gene became so popular that recording companies heard of him, and one year later he returned to New York, this time to make a record, "That Silver-Haired Daddy Of Mine," which he and another telegraph operator

had composed.

The song was an over-night hit; more than five-million copies have now been sold. Big-time radio offers followed, and Gene finally signed with WLS in Chicago. On one-night personal appearances in the Chicago area, he consistently broke house records. He also starred on the National Barn Dance program.

Gene's very first movie appearance was a musical spot for mascot pictures in a Ken Maynard production. Although he sang only one song, the response was tremendous. He was then starred at Republic in a serial and in his first feature-length picture, "Tumbling Tumbleweeds."

Gene made eight pictures during his first year (1935), and he soon had Hollywood agog over the box office returns. At the end of the year, he was voted the top box office star of Western pictures, an honor to be held for six consecutive years — until he went into the Army. For three years, he was voted among the highest ten box office stars in the entire motion picture industry.

When Gene made his first appearance as star of the annual Madison Square Garden Rodeo in 1940, he broke all records for attendance. It was for this event that he chartered a transport plane to fly his famous horse, Champion, from Hollywood to New York. Champion was the first horse in history to fly across the continent.

Early in 1947, Gene organized Gene Autry Productions and signed a contract with Columbia for eight westerns with music. With five of them completed by 1948, Columbia tore up Autry's contract and presented him with a new one spanning seven years and calling for six pictures annually.

Gene is still the star of the CBS radio show, "Melody Ranch," and his Columbia waxings are perennial favorites. "Rudolph The Red-Nosed Reindeer" (1950) and "Here Comes Santa Claus" (1953) lead the field in all-time Christmas recordings.

BIMBO

By
ROD MORRIS*Bright Bounce Tempo*

VERSE

1. BIM - BO is a lit - tle boy who's got a mil - lion friends, And
2. BIM - BO's got two big blue eyes that light up like a star, —
3. nev - er catch him sit - tin' still, he's just the rov - in' kind, Al -

ev - 'ry time he pass - es by, they all in - vite him in. He'll
And the way to light them up is to buy him can - dy bars. —
tho' he's just a lit - tle boy, he's got a grown-up mind. He's

clap his hands and sing and dance, and talk his ba - by talk, With a
crack - er - jacks and bub - ble gum will start his day off right, —
al - ways got a shag - gy dog a - pull - in' at his clothes, And

Arr. by Lou Halmy

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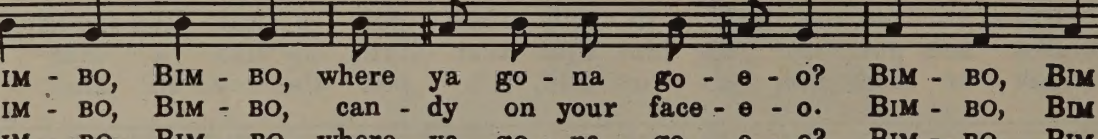
hole in his pants and his knees a-stick-in' out, he's just big e-nough to walk.
 All the girl-ies fol - low him just a - beg-gin' for a bite.
 ev-'ry - bo - dy calls to him as down the street he goes.

CHORUS

Chorus

G D7

BIM - BO, BIM - BO, where ya go - na go - e - o? BIM - BO, BIM - BO,
BIM - BO, BIM - BO, can - dy on your face - e - o. BIM - BO, BIM - BO,
BIM - BO, BIM - BO, where ya go - na go - e - o? BIM - BO, BIM - BO,



The musical score for the chorus of 'Bim-Bo' is presented on two systems. The first system features a vocal melody line with lyrics and a piano accompaniment line. The melody is in G major, indicated by one sharp (F#). The piano accompaniment consists of a simple bass line. The second system continues the melody and accompaniment, with a key signature change to D major (two sharps, F# and C#) indicated by a 'D7' chord symbol above the staff. The piano accompaniment in the second system includes a treble clef staff with chords and a bass clef staff with a simple bass line. The lyrics are: 'BIM - BO, BIM - BO, where ya go - na go - e - o? BIM - BO, BIM - BO, BIM - BO, BIM - BO, can - dy on your face - e - o. BIM - BO, BIM - BO, BIM - BO, BIM - BO, where ya go - na go - e - o? BIM - BO, BIM - BO,'.

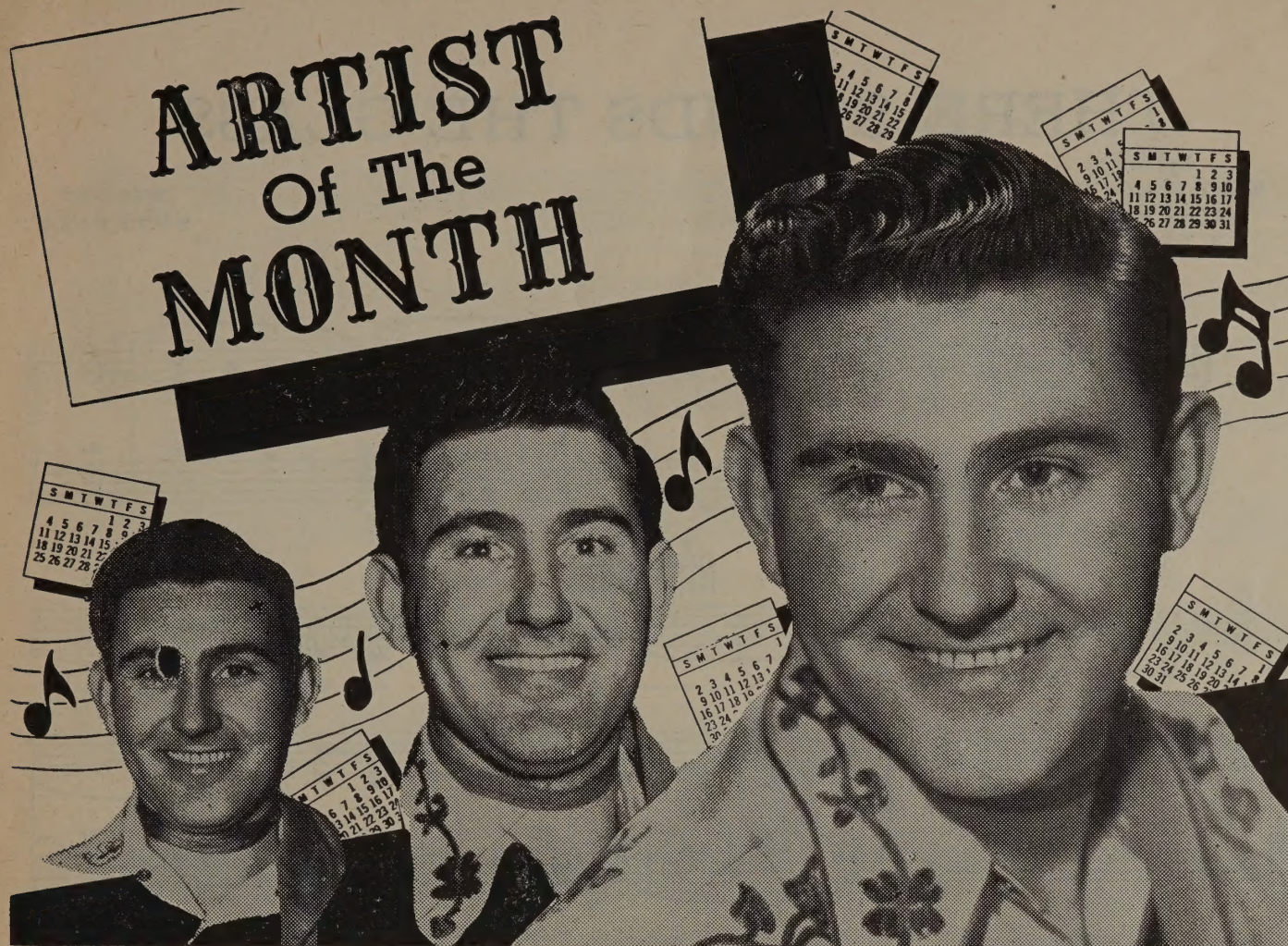
The musical score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The tempo is marked 'Moderato'. The music is in 4/4 time. The vocal melody is written on the top staff, and the piano accompaniment is written on the bottom staff. The lyrics are written below the vocal melody. The score includes a chorus and a verse. The chorus is marked 'G dim.' and the verse is marked 'G'. The lyrics are: 'what-cha gon-na do-e-o? BIM-BO, BIM-BO, Does your mom-my know ____ That you're chew-in' on your gum-e-o. BIM-BO, BIM-BO, When you gon-na grow? ____ That you're what-cha gon-na do-e-o? BIM-BO, BIM-BO, Does your mom-my know ____ That you're'. The piano accompaniment consists of chords and single notes. The chords are marked with letters: D7, G, G, G7, C, G dim.

Chorus: what-cha gon-na do-e-o? BIM-BO, BIM-BO, Does your mom-my know ____ That you're
 chew-in' on your gum-e-o. BIM-BO, BIM-BO, When you gon-na grow? ____ That you're
 what-cha gon-na do-e-o? BIM-BO, BIM-BO, Does your mom-my know ____ That you're

Verse: what-cha gon-na do-e-o? BIM-BO, BIM-BO, Does your mom-my know ____ That you're

D7 G Am7 D7 1 2
 go-in' down the road to see a lit-tle girl-e-o. 2. —
 Ev-'ry-bod-y loves you, lit-tle ba-by BIM - BO. 3. You
 go-in' down the road to see a lit-tle girl-e-o. —

ARTIST Of The MONTH



We're sure that no true lover of hillbilly music will dispute our choice for artist of the month in this issue of HILLBILLY AND COWBOY HIT PARADE. For, not since the days of the great Hank Williams has any artist been able to accomplish the rare feat of landing three tunes in the top ten list at the same time. But not so long ago, Webb Pierce, the smiling fellow from Louisiana, did just that with a trio of outstanding waxings on the Decca label: "It's Been So Long," "I'm Walking The Dog" and "There Stands The Glass."

Webb was born on his Dad's farm near West Monroe, Louisiana, on August 8, 1926. Almost from the time he could talk, he learned to love music and would listen for hours to the singing and guitar strumming of the tenant hands who worked on the farm. He lived the life of an ordinary farm boy, attending a rural country school and helping out with the chores, and by the time he was twelve, he'd saved up enough money to buy himself a guitar.

During high school, Webb organized his first hillbilly band and performed at school dances and socials. Following graduation, he enlisted in the Army, where he followed his musical pursuits a bit further. Once more he rounded up a group of musicians and made a big hit with the boys with his pickin' and singin'.

After two years and eighteen months in the service, Webb turned immediately to a singing career and began touring throughout Texas, Louisiana and Arkansas with various Western bands. Then he won an audition at KMLB in Monroe and took on a Saturday-morning show. He also had a job at the local Montgomery-Ward store and continued to play for dances at night.

WEBB PIERCE

In spite of all these activities, Webb was making little headway financially, so he moved over to Shreveport. There he found a selling job at Sears-Roebuck and a spot with a local musical combine. Before three weeks had passed, he was made head of the Men's Furnishing Department — and a short time later became head buyer of all men's clothing.

Not forgetting his music, Webb again formed a band and had a daily early-morning show over KTBS. After several unsuccessful attempts, he finally managed to obtain an audition for the KWKH "Louisiana Hayride" program and was given a chance to perform on the show. Needless to say, Webb was an instant hit — so much so that he was soon awarded a morning program of his own over the station.

Turning next to songwriting, the dark-haired chanter came up with a new set of lyrics to the old standard, "Panhandle Rag." Entitled "New Panhandle Rag," the tune became a big hit, as Webb's Four-Star waxing quickly moved to the top of the popularity charts. This one hit was enough! For, Webb's fame was now increased to such an extent that he gave up his job at Sears to go on the road with his own show.

Before long, the fine Four-Star recordings of the newcomer came to the attention of Decca Records executives, who sent Paul Cohen to Shreveport to investigate. There, a contract was signed, and the initial recording session took place in June of 1951. Among the songs waxed during that

first session was an old folk tune Webb had picked up while playing the Louisiana Bayou country called "Wonderin'." It was written in 1932 and had been recorded, but never published.

As soon as Webb's Decca waxing of "Wonderin'" was released, it began climbing, and before too long, reached the Number One spot on every Country-Western popularity chart in the nation. The song became synonymous with Webb Pierce, and soon he was known as the "Wonderin' Boy."

Since that first session two-and-a-half-years ago, Webb has recorded a great many hit songs, many of them original compositions. Among his most popular sides are: "Back Street Affair," "I'll Go On Alone," "That Heart Belongs To Me," "That's Me Without You," "The Last Waltz," "I Haven't Got The Heart" and, of course, the three most recent ones, mentioned earlier.

Together with his own band, the "Wonderin' Boys," Webb is in constant demand for radio, television and personal appearances. Since September of 1952, he's been one of the featured attractions of the WSM (Nashville) "Grand Ole Opry," and it's only a question of time before Hollywood will be calling. Little wonder that Webb's manager, Hubert Long, is a mighty proud and happy guy.

As for personal characteristics, twenty-seven-year-old Webb is of Irish descent, stands five feet eleven inches and weighs about 176 pounds. He has black wavy hair, greenish-grey eyes, and his favorite foods are black-eyed peas and Irish potatoes. Writing songs and collecting pictures of his many fans take up a good deal of Webb's spare time, and he also enjoys boxing and volley ball.

THERE STANDS THE GLASS

Lyrics by
MARY JEAN SHURTZ
RUSS HULL and
A. GREISHAM

Music by
RUSS HULL

Moderato

The musical score is written for piano and voice. It begins with a piano introduction in G major, marked 'Moderato' and 'mf'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal melody enters in the second system with the lyrics 'THERE STANDS THE GLASS'. Above the vocal line, guitar chords are indicated: G7, Dm7, C, F, and C. The piano part continues with a 'p-f' (piano to fortissimo) dynamic shift. The vocal melody continues with the lyrics 'that will ease all my pain,'. The piano part provides harmonic support with sustained chords and moving lines. The vocal melody then continues with '— That will set - tle my brain, It's my first one to - day.' The piano part continues with a similar accompaniment. The final system of the score shows the vocal melody with the lyrics '— THERE STANDS THE GLASS — that will hide all my tears,'. The piano part concludes with a final chord and a sustained note in the right hand.

— That will drown all my fears, — Broth-er, I'm on my way.

I'm won-d'ring where you are to-night, I'm won-d'ring if you are all right, I

won-der if you think of me in my mis-er-y. THERE STANDS THE

GLASS, — Fill it up to the brim, — 'Til my trou-bles grow dim,

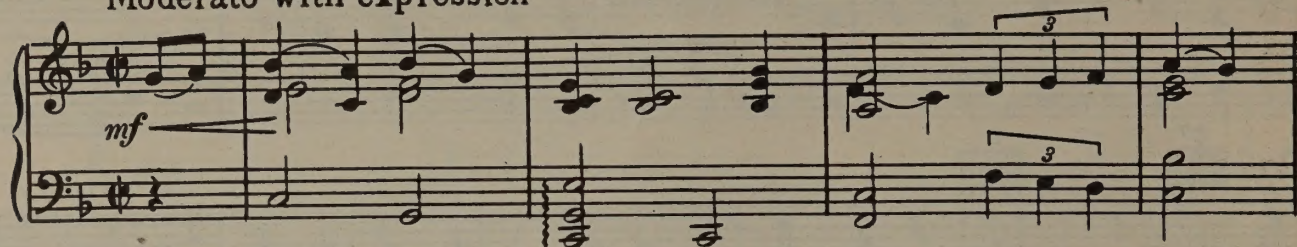
— It's my first one to-day. THERE STANDS THE day.

Guitar chords: G7, C, C7, F, D7, G, C, D7, G7, Dm7, C, F, C, G7, 1 C, Dm7, C, G7, Dm7, 2 C, Cdim, Cm, C.

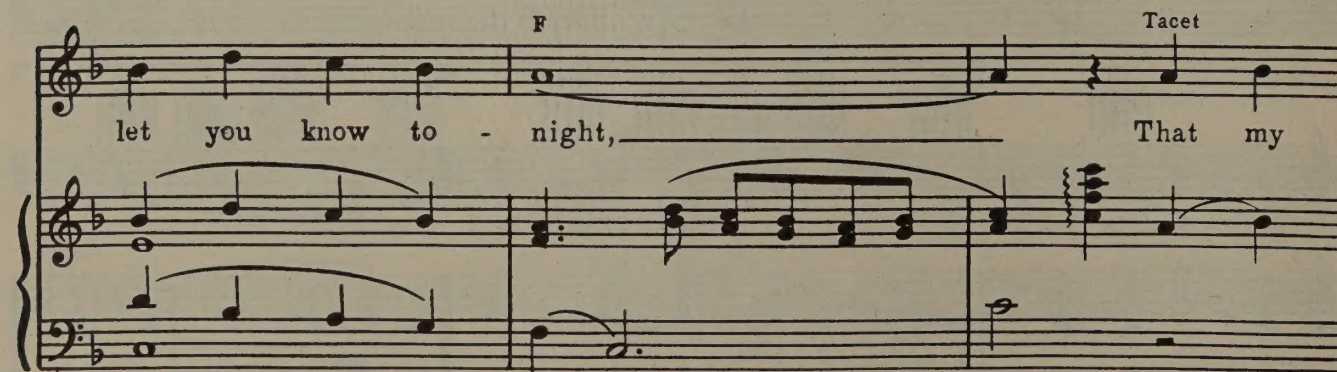
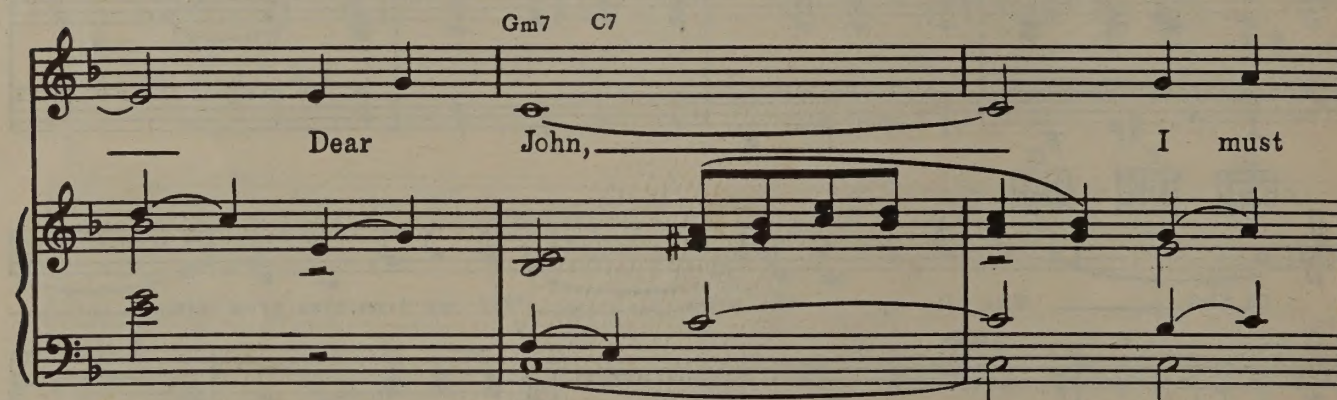
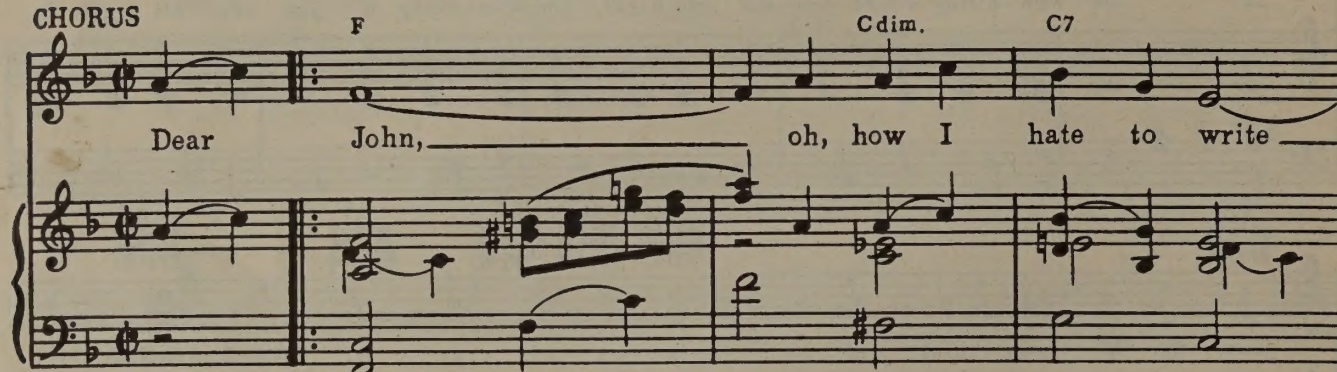
A DEAR JOHN LETTER

By BILLY BARTON
LEWIS TALLEY
and FUZZY OWEN

Moderato with expression



CHORUS



Arr. by Lou Halmy

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love for you has died a-way like grass up-on the

lawn, And to-night I wed an-oth-er, Dear

John. Dear— John.

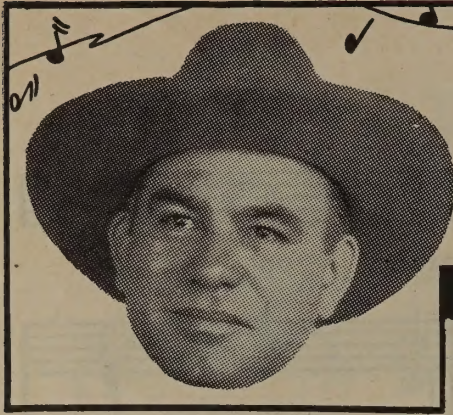
rit.

RECITATION:

1. I was overseas in battle when the postman came to me,
And he handed me a letter, I was happy as could be.
For the fighting was all over and the battle had been won—
Then I opened up the letter, and it started, "Dear John?" (*Repeat Chorus*)

RECITATION:

2. Will you please send back my picture, my husband wants it now,
When I tell you who I'm wedding, you won't care, dear, anyhow.
Now the ceremony has started and I wed your brother Don—
Will you wish us happiness forever, Dear John?



By BOBBY GREGORY

When the Pilgrims landed at Plymouth Rock, they brought along their folk songs from England, Scotland, Wales and Ireland, and we have to thank those early colonists for their sea chanteys, their jigs and reels and their sad, but beautiful, ballads and religious songs. For they were the grass roots of what was later to develop into a treasure of folk songs.

Many of the songs sung by the Pilgrims were of a religious nature, and one of these, known as the "Crusaders' Hymn," dates back to the 12th century. It is said to have been sung by the German Crusaders on their way to Jerusalem and remained popular down through the centuries until it was brought to America by the Pilgrims. Although the words have been slightly modernized, the tune has always remained the same. The title is now "Fairest Lord Jesus," and the words are as follows:

FAIREST LORD JESUS

Fairest Lord Jesus, Ruler of all nature,
O Thou of God and man the Son,
Thee will I cherish, Thee will I honor
Thou, my soul's glory joy and crown.

Fair are the meadows, fairer still the
woodlands,
Robed in the blooming garb of spring,
Jesus is fairer, Jesus is purer,
Who makes the woeful heart to sing.

Fair is the sunshine, fairer still the
moonlight,
And all the twinkling starry host,
Jesus shines brighter, Jesus shines
purer,
Than all the Angels heaven can boast.

This old song has managed to stay alive for over 700 years and will probably be sung as long as the world lasts. Many of the old tunes were given new words and would then fit into the spirit of life in this new world. Words were written to the old Irish jigs and reels, such as "Captain Jinks" — later called "Down The Ohio." The American version goes as follows:

DOWN THE OHIO

The steamer is coming 'round the bend
Oh, Dinah, go kill the fat old hen.
You'll have to feed some hungry men
As the Captain shouts "Heave ho"

The whistle is blowing for Hollenbeck
The darkies are dancing on the deck
You can hear them singing "Old Dan
Peck"

As the Captain shouts "Heave ho"

Chorus

Down the river, oh, down the river
Oh, down the river we go

Down the river, oh, down the river
Oh, down the Ohio.

"Down The Ohio" developed into one of the early hoedown tunes and was used until better and more suitable hoedown songs were written. Many of the old sea songs were kept alive by the Mississippi River sailors. Then came a period of slave and plantation songs, which gave birth to the Blues numbers.

The Blues is a very effective type of song to cry out the inner feelings of one's heart and has grown more popular as the years pass by. It is now one of the most popular styles of music for night clubs and parties. A night club show just wouldn't be good unless it had a Blues singer.

Later on, folk songs started to reach back to the mountain folks. Since these people led hard and lonesome lives, they made up their own songs to fit into their every-day happenings. Their songs told of floods, fires, train wrecks, feuds, deaths, weddings, their pet dogs, horses and everything else that was close to them. Mountain or hillbilly songs seem to be the most popular of all the folk songs. Most of them were never written down on paper until about thirty years ago, when some talent scouts made a tour through the Southern mountains, took them down and recorded some of them on the old-style recording machines. These scouts found that sometimes there were six or seven versions of one song. Usually the melody would be about the same, but the words would vary according to the different mountain sections; for the folks would change the words to fit their own territories. A good example of this is the old hillbilly tune, "Sourwood Mountain."

SOURWOOD MOUNTAIN

Chickens are crowing on Sourwood
Mountain,
Ho do do ding, doodle dum day,
So many pretty girls I can't count 'em
Ho do do ding, doodle dum day

I got a gal in the Sourwood
Mountain
Ho do do ding, doodle dum day
I met her by the falling fountain
Ho do do ding, doodle dum day

This song has about twenty-five different verses to it. It is known by such titles as "Blue Ridge Mountain," "Smoky Mountain," "Bald Top Mountain" — or whatever mountain the people singing it are near. This type of folk song kept growing more and more popular in the hill country; then it spread to the small towns and villages — and even reached into the big cities.

America had celebrated many Fourth of July's with bands a-playing and

Old Glory a-flying from every roof top, but on July 4th, 1826, America had something special to be proud of. For, on that day, near Pittsburgh, Pennsylvania, a child named Stephen Collins Foster was born. Little Stephen was the same as other American boys, except that he was always singing and romping with his dog, and his parents had a hard time keeping him quiet. His father told friends that Stephen always had "a strange talent for music," which came to him as naturally as walking or playing.

At 16 years of age, Stephen found a poem that appealed to him in a Saturday newspaper called the New Mirror, published in New York. The title of the poem was "Open Thy Lattice, Love," and he wrote a pretty melody to it. The song was later accepted and published by George Willig of Philadelphia in 1844. The words had been written by George P. Morris, and a contract was issued to both writers.

This spark of success led young Stephen to write other tunes, and by 1849, he had two more songs accepted for publication. They were "Nellie Was A Lady" and "My Brudder Gum." Stephen was next issued a royalty contract calling for two cents a copy on all sheet music sold. He would place his songs with anyone who would publish them, and sometimes he gave them away — as the story goes about the following song:

GENTLE ANNIE

Thou wilt come no more, Gentle Annie,
Like a flow'r thy spirit did depart,
Thou art gone, alas, like the many,
That have bloomed in the summer of
my heart.

Chorus

Shall we never more behold thee,
Never hear thy winning voice again,
When the springtime comes, Gentle
Annie,
When the wild flowers are scattered
o'er the plain?

2nd

We have roamed and loved 'mid the
bowers,
When thy downy cheeks were in their
bloom,
Now I stand alone 'mid the flowers
While they mingle their perfumes o'er
thy tomb.

3rd

Ah, the hours grow sad, I ponder,
Near the silent spot where thou art
laid,
And my heart bows down when I
wander
By the streams and the meadows where
we stray'd.

It is said that Stephen Foster went to a music publisher in Cincinnati and asked him if he would care to publish his new song. Then Stephen sat down

THEN AND NOW

at the piano and played and sang it. When he had finished the number, Stephen turned around and saw the publisher wiping the tears from his eyes. When the publisher asked Stephen how much he wanted for the song, the latter answered, "A song that brings tears to a person's eyes I cannot accept money for." And Foster made the publisher a present of the song and walked out of his office.

All Stephen Foster songs seem to have that magic something in them; for he wrote them straight from the heart. Among those that are known around the world are: "Jeanie With The Light Brown Hair," "Old Black Joe," "Beautiful Dreamer," "Come Where My Love Lies Dreaming," "Old Folks At Home," "Massa's In De Cold Cold Ground," "Old Dog Tray," "Oh, Susanna," "Camptown Races" and many others. Foster wrote most of his songs about real-life incidents, as is illustrated in the following — and his most popular — song:

MY OLD KENTUCKY HOME

The sun shines bright in the old
Kentucky home,
'Tis summer, the darkies are gay,
The corn-top's ripe, and the meadow's
in the bloom,
While the birds make music all the
day.
The young folks roll on the little cabin
floor,
All merry, all happy and bright,
By 'n' by hard times comes a knock-
ing at the door
Then my old Kentucky home, good-
night.

Chorus

Weep no more, my lady, oh, weep no
more today,
We will sing one song for the old
Kentucky home,
For the old Kentucky home far away.

2nd

They hunt no more for the possum and
the coon,
On the meadow, the hill and the shore,
They sing no more by the glimmer of
the moon
On the bench by the old cabin door,
The day goes by like a shadow o'er the
heart
With sorrows where all was delight.
The time has come when the darkies
have to part,
Then my old Kentucky home, good-
night.

3rd

The head must bow, and the back will
have to bend
Wherever the darkie may go,
A few more days, and the trouble all
will end
In the field where the sugar canes
grow.
A few more days for to tote the weary
load

No matter, 'twill never be light,
A few more days till we totter on the
road,
Then my old Kentucky home, good-
night.

It is said this famous song was written at Bardstown, Kentucky, at "Federal Hill" — the home of Stephen Foster's relatives, the Rowans — when Stephen and his wife were visiting them in the summer of 1852. The beauties of the Kentucky countryside inspired Foster to write this song. "Federal Hill" is now a state shrine, and many thousands of people from all over the U.S.A. visit it every year. "My Old Kentucky Home" was made the official state song by act of the Kentucky Legislature in 1928.

Stephen Foster was an easy-going, happy-go-lucky fellow and was always happy when playing his songs at parties and dances. He had an old foot-pedal organ with a large shoulder strap on it so he could carry it around. This old organ, his original music manuscripts and other personal belongings are now preserved in the Stephen C. Foster Memorial at the University of Pittsburgh. There is another memorial called Foster Hall in Indianapolis, Indiana. Stephen Foster has more standard world-famous folk songs to his credit than any other writer — a record which may never be equalled.

In 1849, when gold was discovered in California and Nevada, the Western type of song started to become very popular. Well-loved tunes of this era included: "The Days Of Forty-Nine," "Cowboy Jack," "Red River Valley," "The Gal I Left Behind Me," "The Old Chisholm Trail," "My Darling Clementine" and others. Many of these were old-time songs with Western type words set to the music. Then, it seems, the writers wanted to get away from using the old tunes, and a trend began toward the writing of new ones, like "Home On The Range," "Old Paint," "Little Old Sod Shanty," "Little Joe, The Wrangler" and others. The mountain folk, too, started writing new melodies which brought out the meaning of the words more effectively.

Folk songs continued to improve as the years went by; then Thomas A. Edison broke loose with his fan-dangled machine that talked, and things really started to move. Artists like Vernon Dalhart made a few Southern-type recordings, which sold like hot cakes. Before long, folk music started to bloom into a big commercial business, with records selling as fast as they could be pressed under the old methods.

In the 1920's singers like Riley Puckett, Gid Tanner and his "Skillet Lickers," Smith's Sacred Singers and other groups started to get popular

on records — which were sold mostly in dime stores in those days. The songs usually dealt with train wrecks, tornadoes, mine disasters, shipwrecks, etc., and the public loved them all.

But another giant was being born at the same time — and that was Radio. New stations were beginning to pop up all over the country at a furious pace. At first very few records were played, but later it was found that the public would listen to recordings the same as they listened to live talent. Thus, the stations started to play more and more records all the time, until today most stations make up their musical programs with records alone.

In this manner, the listening public became acquainted with the recording artists, and fellows like the late Jimmie Rodgers became nationally known in a short period of time. To his own surprise, the "Singing Brakeman" outsold any of the popular or classical artists of those days. He had a style that seemed to reach right into your heart and tell his story, as he sang down-to-earth songs that fitted right into the lives of the people he was singing to.

Then folk shows, like "Grand Ole Opry" and other jamborees, became more popular, and the public demanded more of that type of entertainment. With their records spinning throughout the country, Hillbilly and Western artists became world-famous personalities. Besides their radio shows, and recordings, many of them were called to Hollywood to make motion pictures. Television, too, has been a lot of help to folk artists; for most of today's big names have their own TV, as well as radio, shows.

Some of the artists who've followed in the footsteps of Jimmie Rodgers have been very successful. Hank Snow and Ernest Tubb were great admirers of Jimmie, and both have climbed high up on the ladder of success. Lefty Frizzell recorded several Rodgers songs in his blues style and did right well for himself. Hank Williams was one of the fastest climbers in the folk field. He wrote a great number of songs, which he sang from his heart and soul. Once he had three national hits moving at the same time, which is a record in itself — equalled only by Webb Pierce.

Other singers who have followed in this tradition are: Eddy Arnold, Red Foley, Roy Acuff, Carl Smith, Kitty Wells, Johnny and Jack, Goldie Hill, The Carlises, Pee Wee King, Hawkshaw Hawkins, Homer and Jethro, Jimmy Wakely, Tennessee Ernie, Hank Thompson, Faron Young, Tex Ritter, Cowboy Copas, Grandpa Jones, Jimmy Dickens and hundreds of others. They all help make up this great field known as Folk Music, which is certainly getting more popular all the time.

I'm Walking The Dog

Tune Uke
A D F# B

Words and Music by
A. GRISHEM

Piano *Moderately*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderately' and the dynamics are 'mp'.

Chorus *Tacet*

1. Well, I'm a-walk-in' the dog and I'm nev-er blue.
2. — (Well, I'm full— of) pep; I just can't grow old.

The first chorus features two vocal lines and piano accompaniment. The piano part includes guitar chords G, G7, and C. The lyrics are: '1. Well, I'm a-walk-in' the dog and I'm nev-er blue. 2. — (Well, I'm full— of) pep; I just can't grow old.'

— I'm a-walk-in' the dog; I ain't think-in' 'bout you.
— I got a one— track mind, so I've— been told.

The second chorus continues the vocal and piano accompaniment. The piano part includes guitar chords G and D7. The lyrics are: '— I'm a-walk-in' the dog; I ain't think-in' 'bout you. — I got a one— track mind, so I've— been told.'

Tacet

— Don't need no one to tie me down;
— But I'm fan-cy free; I don't wor-ry no— how.

The third chorus concludes the song. The piano part includes guitar chords G, G7, and C. The lyrics are: '— Don't need no one to tie me down; — But I'm fan-cy free; I don't wor-ry no— how.'

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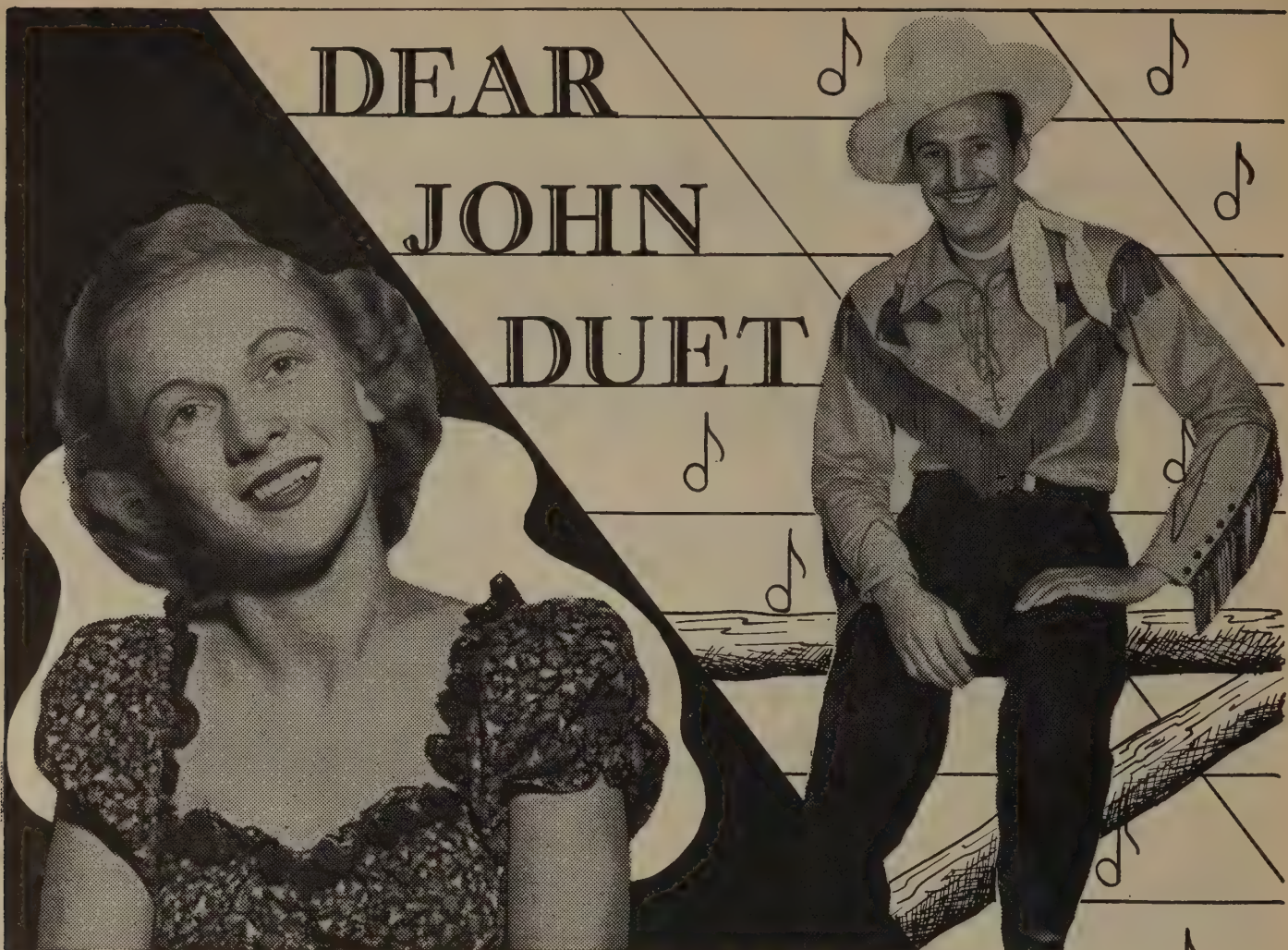
I'm a - walk - in' the dog, and I'm paint - in' the town.
So I'm walk - in' the dog all the dog will al - low.

Such an eas - y life I nev - er knew Un - til the
Such an eas - y life I nev - er knew; I can't be -

day that I left you. Well, I'm a care-free lad
lieve it's real - ly true.

that seen the light. I'm a-walk-in' the dog all the day and all

1. night. 2. Well, I'm full of night.



JEAN SHEPARD AND FERLIN HUSKEY

Still getting plenty of spins are two of 1953's top Country-Western numbers, recorded on the Capitol label by a pair of newcomers — Jean Shepard and Ferlin Huskey. The songs we're referring to, of course, are "A Dear John Letter" and "Forgive Me John."

The "Dear John Letter" was first discovered in Bakersfield, California, by Ferlin Huskey, who formerly recorded for Capitol under the name of Terry Preston. Huskey brought the tune to Ken Nelson, head of Capitol's folk music repertoire, who saw the possibilities in the novelty song and corralled nineteen-year-old Jean Shepard and Ferlin to do the recording. It was an immediate hit and was followed shortly afterwards by the equally successful answer, "Forgive Me John," also starring Miss Shepard and Huskey in the vocal limelight.

Petite Jean Shepard is a vivacious blonde from Paul's Valley, Oklahoma. The fifth child in a family of ten, she first became interested in singing because of her father's interest in the recordings of Jimmie Rodgers. The more Jean listened to songs by the "Blue Yodeler," Hank Williams, Hank Thompson, Red Foley and Tennessee Ernie, the more she decided she would like to become a singer.

In 1943 Jean moved to California with her parents. While attending high school in Visalia, the tiny vocalist (she's barely over five feet) sang with the school glee club and was encouraged to follow a singing career. Before graduating, she joined Noble's "Melody Ranch Girls" and sang with them in the Hanford, California, area.

She played both drums and string bass with this combine, in addition to accompanying herself on the guitar.

The dynamic young miss sings in a rich, full voice and is much in demand for personal appearance dates. Among her favorite numbers, when doing "live" shows, are "Jambalaya," "I'd Rather Die Young," "Crying Steel Guitar Waltz" and "I Didn't Know The Gun Was Loaded."

Jean's hobbies include swimming, dancing, horseback riding, and playing baseball, but she admits that she would rather sing than eat. Her large record collection features her two favorite artists: Hank Thompson, who was responsible for bringing her to the attention of Capitol Records, and Kay Starr. Naturally, she thinks the greatest singer in the business is her partner, Ferlin Huskey. "I have him to thank for much of my success," says the pretty little songstress.

Ferlin Huskey, his beautiful wife Betty and their year-old son Danny reside in North Hollywood, California, in the San Fernando Valley. Huskey is a native of the Hickory Grove community near Irondale, Missouri. His daughter, Donna Kay, who's seven, resides with her grandparents and attends school in Missouri.

Capitol's great singer is equally talented at straight vocals, novelties, comedy and impersonations. On personal appearances he has successfully given his versions of thirty different Country-Western, as well as pop, artists. His favorite is the late Hank Williams, and his most requested impersonations are those of Tex Ritter, Roy Acuff, Ernest Tubb, Eddy Arnold

and Lefty Frizzell.

Ferlin spent five years in uniform, entering the Merchant Marine in 1942. It was at this time that he decided to make himself a career in the music field. He has written more than forty songs, and during duty on troop transports, he was so well received by GI's that he became sold on the idea of turning professional.


Huskey volunteered for gun duty during the Normandy invasion and was given a citation for his outstanding work. When the war was over, he worked as cook, service station attendant, defense plant worker and at other occupations, before devoting full time to his songs and music.

Soon he was on the road for two years with Smiley Burnette, and later as part of a Capitol Caravan, performing with fellow artists on that label. Since then, he has appeared as a single on all major radio and TV shows on the West Coast, and has done personals in auditoriums and ballrooms from the state of Washington all across the Pacific Coast and into Texas and the Southwest.

Quite an interesting note is the fact that Ferlin recorded for some time under the name of Terry Preston. When Capitol released his "Hank's Song," however, the name of Ferlin Huskey (his real name) was used, and the Terry Preston tag was dropped. He has enjoyed wonderful sales on "Hank's Song" and his other single releases: "I'll Never Have You," "Minni-Ha-Cha," "I Lost My Heart Today," "You'll Die A Thousand Deaths" and "How Much Are You Mine."

CARIBBEAN

Tune Uke
G C E A




Words and Music by
MITCHELL TOROK

Bright tempo

mf


VERSE

C





1. - Oh have you ev - er been down to Hai - ti when -
2. - (Up in a) tree so high a - way up in the sky -
3. - (Col - um - bus) searched for spi - ces but he missed the nic -

G7



— The sum-mer sun is sink - in' low — There's noth-in'
— Sits a wide-eyed mon-key on a limb — He won-ders
— est — part of the CAR - IB - BEAN — He did - n't

Gdim G7

but ro - mance, — Just ev - 'ry - where you glance — And the
why the peo - ple go to so much trou - ble just to
see the charms — And the o - pen arms — It was the

Arr. by Lou Halmy

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na - tive hearts are all a - glow. But when the
 try gold and be like him. He does - n't
 that he was a - see - in'. Oh, But I'm

Chords: Dm7, G7, C

Cu - ban queen — comes up - on the scene — They all
 un - der - stand — that it's a la - dy's hand — that makes a
 glad he missed the sweet - est thing I've kissed & 'Cause we're

stare like a sta - tu - ette of stone — And when they
 heart feel so sub - lime — But be -
 on our hon - ey - moon — And I'm so

Chords: C7, F

re - a - lize — what's be - fore their eyes —
 fore too long — he starts to sing their song —
 sor - ry, Chris to talk a - bout you like this —

Chords: C, F, C

G7 C

The oth - er girls are left all a - lone
And then he gets in the con - ga line
But you were five hun - dred years too soon

CHORUS C G+ C

Down in the CAR - IB - BEAN — It's not a dream you're see'n — When you

G7 Gdim G7 Dm7

get a glimpse of the la - dy with the charms — But from miles a - way —

Gdim G7 Dm7 G7 Gdim

— You can see her sway to the beat of the Cu - ban

G7 1. 2. C 3. C A

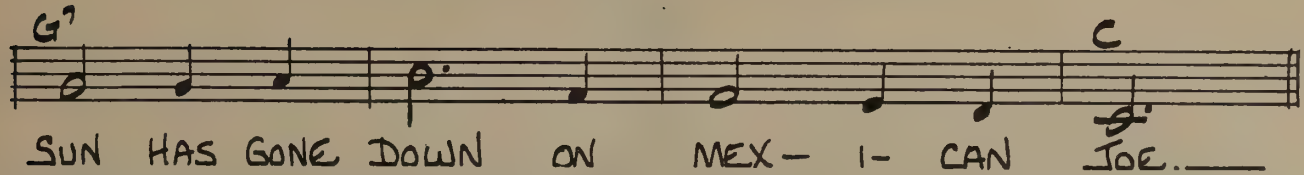
con - ga line that forms. 2. - Up in a forms
3. - Col - um - bus

MARRIAGE OF MEXICAN JOE

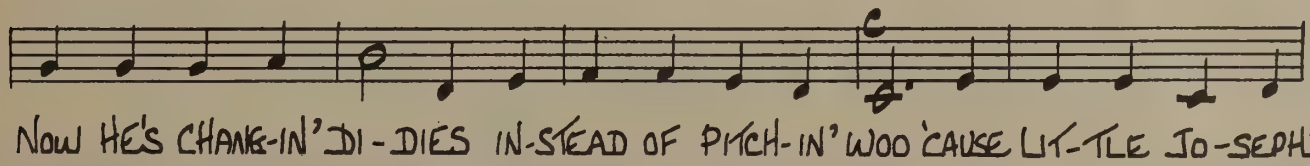
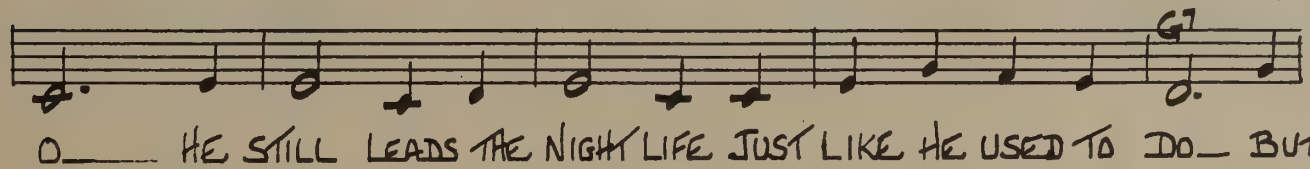
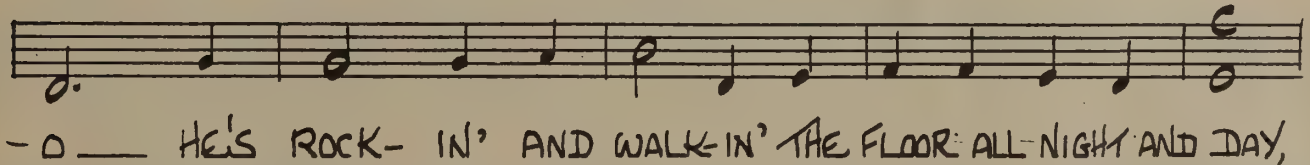
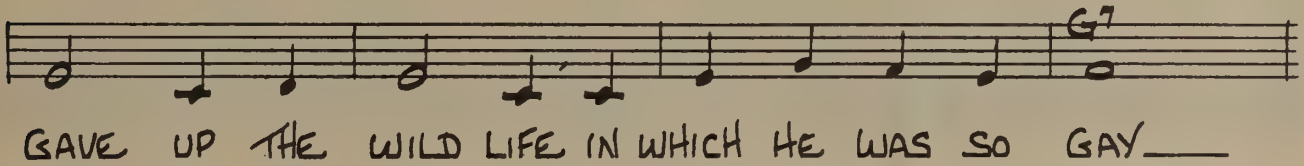
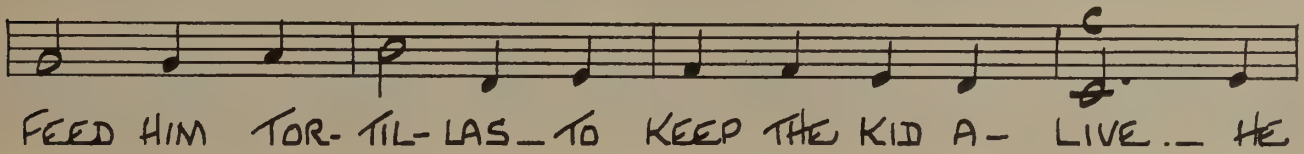
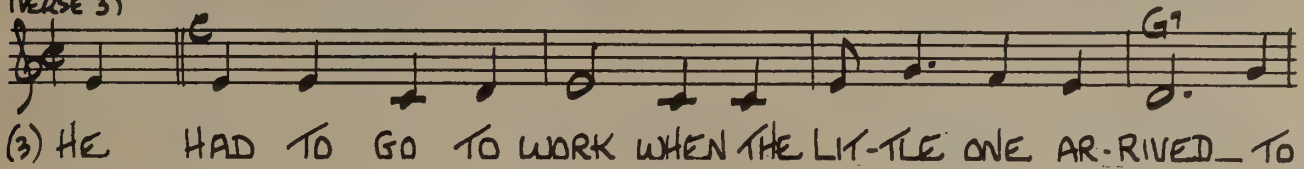
BY MITCHELL TOROK

(VERSES 1 & 2)

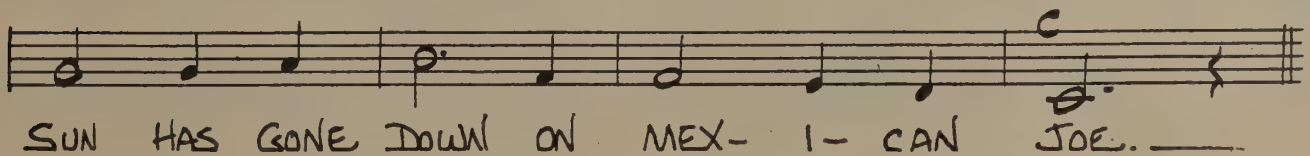
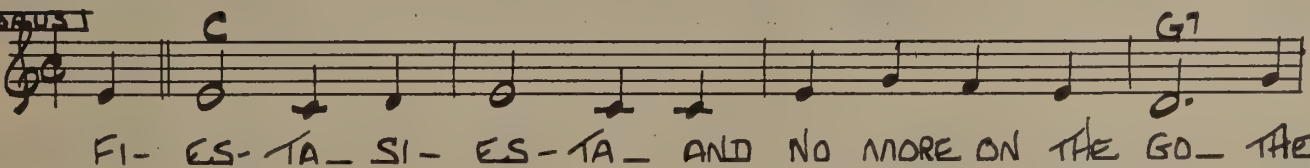
(1) I'M SURE YOU'VE ALL HEARD A-BOUT MEX-I- CAN JOE AND
 (2) THE NIGHT THAT HE THRILLED HER AS HE DID BE-FORE HIS
 HOW HE GOT A- LONG IS SOMETHING WE'LL NEV-ER KNOW. HEART DID A TUM- BLE AND FELL TO THE FLOOR. HE
 ONE THING WE DO KNOW HE NEV-ER HAD A DIME BUT COULD-N'T UN-DER-STAND JUST EX- ACT- LY WHAT IT WAS HIS
 DANC-IN' RO- MANC-IN' HE HAD A JOL- LY TIME. EV- 'RY- ONE HEART DID WHAT EV- 'RY YOUNG LOV- ERS HEART DOES. THE DAY HE WAS
 THAT THAT HE WOULD NEV-ER WED, THAT HE WOULD RATH- ER MAR- RIED THE CHURCH WAS FILLED WITH GIRLS THEY WERE THE SAME ONES WHOSE
 TURN UP DEAD IN- STEAD BUT ONE OF THE GIRLS THAT HEART HE'D SET A- WHIRL THE CER- E- MO- NY O- VER HE
 HE LED ON A STRING CAP- TURED OUR JOE, MARRIED HIM FOR EV- 'RY- THING. TRIED TO KISS THE BRIDE BUT A THOU- SAND SE- NO- RI- TAS COMMIT- TED SU- I- CIDE.
 FI- ES- TA SI- ES- TA AND NO MORE ON THE GO THE
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(VERSE 3)



CHORUS



FORGIVE ME, JOHN

Tune Uke
G C E A

By BILLY BARTON
and JEAN SHEPARD

Slowly with much feeling

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a slow, expressive manner. The left hand provides a simple harmonic accompaniment. The tempo and mood are indicated as 'Slowly with much feeling'.

CHORUS

The first system of the chorus features a vocal line with the lyrics 'FOR - GIVE ME, JOHN, But I don't love your'. The piano accompaniment supports the vocal line with chords and moving lines. Chord symbols F and Bb are shown above the staff.

The second system of the chorus continues the vocal line with the lyrics 'broth - er I rea - lize now that you're the on - ly'. The piano accompaniment continues with chords and moving lines. Chord symbols F, Bb, and F are shown above the staff.

The third system of the chorus concludes the vocal line with the lyrics 'one Write and tell me, Dear, that you'll still'. The piano accompaniment continues with chords and moving lines. Chord symbols C7, Gm7, C7, F, and Bb are shown above the staff. The word 'tacet' is written above the piano part.

have me _____ If I un - do the aw - ful wrong I've

done. FOR-GIVE ME, done _____

1. 2. F G7 C7 tacet 3. F Db6 F

rit.

RECITATION:

- 1.- I'll try to answer your letter
 The best that I know how,
 The way I feel about you, honey,
 Really doesn't matter now.
 As you know the boys will be comin' home soon
 To be with their wives and their ma and pa;
 I'd like to come home,
 I'd like to see you - as a wife
 But not as a sister-in-law- (Repeat Chorus)

RECITATION:

- 2.- You're askin' me to do somethin' I can't do,
 It's hard to explain but can't you see?
 My brother loves you, I reckon, as much as I do,
 And he married you,
 And I could never do him like he done me.
 But I wish you happiness forever,
 May you make him a true and loving wife.
 There's nothin' for me to come home for now,
 So I'll re-enlist and live my lonely soldier's life.

COUNTRY FAVORITES



SKEETER AND GEORGIA DAVIS



JIMMIE DAVIS



BONNIE LOU



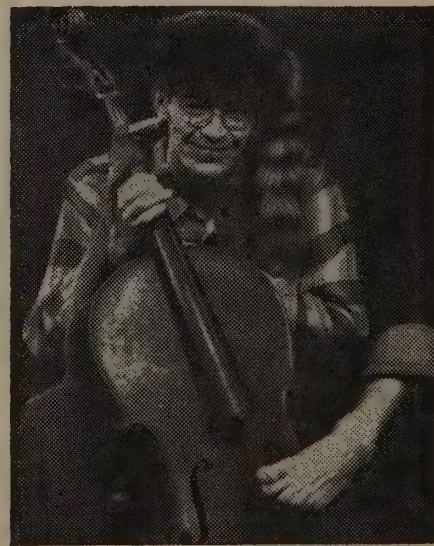
JIMMIE SKINNER



HANK SNOW



AL DEXTER



UNCLE GEORGE FEATHERSTONE



REDD STEWART AND PEE WEE KING



CATHY COPAS



GRADY MARTIN



DOYE O'DELL



LEE BONDS



JOHNNY AND JACK

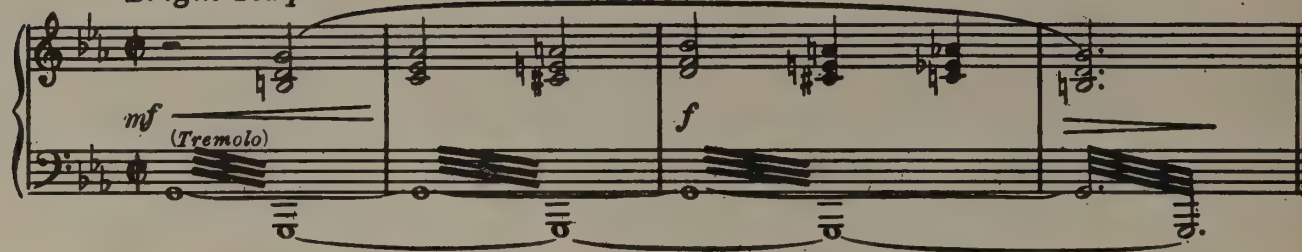


BOB WILLS

NORTH WIND

By
ROD MORRIS

Bright Tempo



VERSE

1. Now, once I met a pret - ty lit - tle girl and she was fair to
 2. Each night I hear her call - ing me and when I an - swer

The first two lines of the verse are in C minor, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The first line ends with a half note G3, and the second line ends with a half note F3. The chords are C minor and F minor.

see, I fell in love with that pret - ty lit - tle girl, she
 back, I find it's just the Old NORTH WIND a -

The next two lines of the verse are in C minor, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The first line ends with a half note G3, and the second line ends with a half note F3. The chords are C minor and F minor.

fell in love with me. I kissed her on her dim - pled chin, while the
 whis - t'lin' 'round the shack. Each night be - fore I go to sleep, down

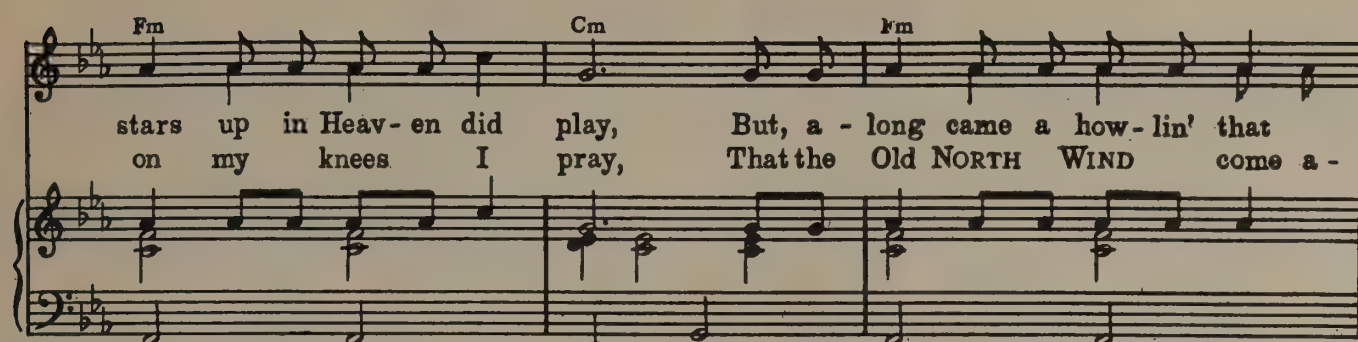
The final two lines of the verse are in C minor, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The first line ends with a half note G3, and the second line ends with a half note F3. The chords are F minor, C diminished, G, G7, and C minor.

Arr. by Lou Halmy

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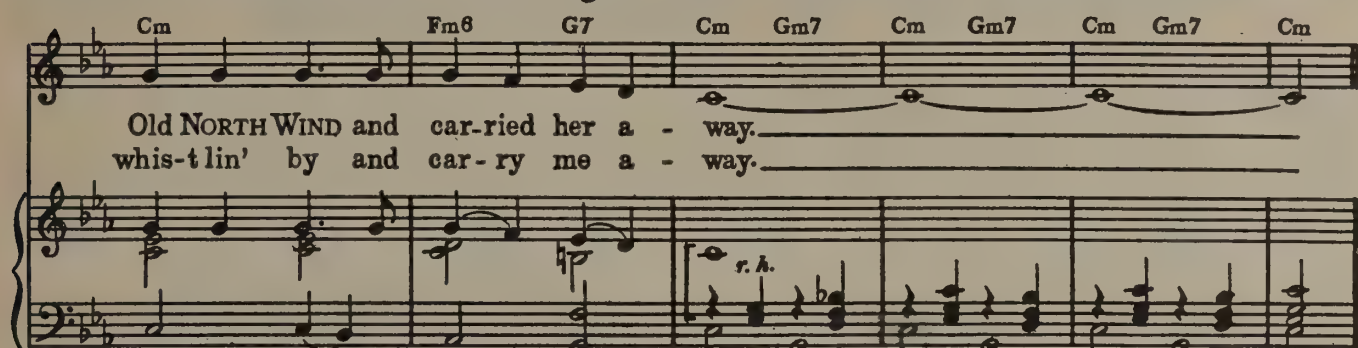
Fm Cm Fm

stars up in Heav-en did play, But, a - long came a how - lin' that
on my knees I pray, That the Old NORTH WIND come a -



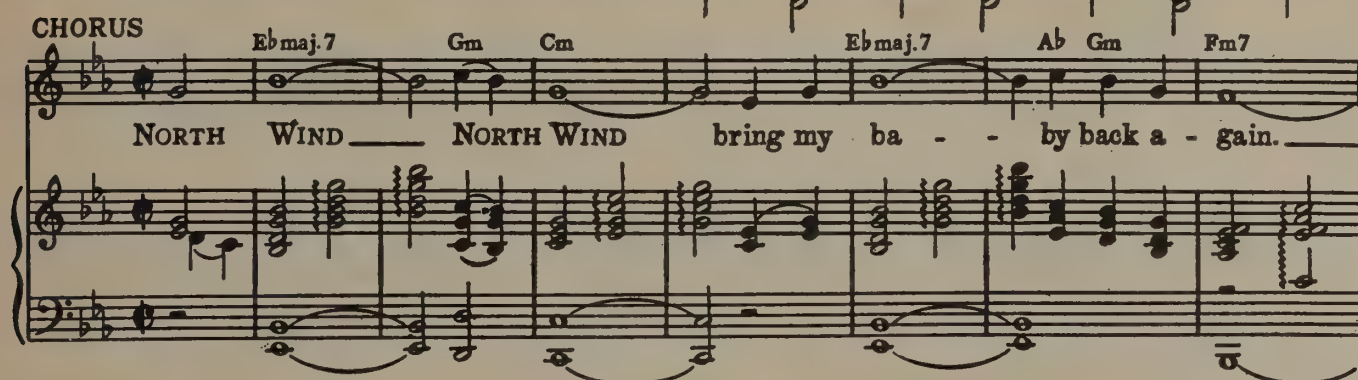
Cm Fm6 G7 Cm Gm7 Cm Gm7 Cm Gm7 Cm

Old NORTH WIND and car-ried her a - way.
whis-tlin' by and car-ry me a - way.



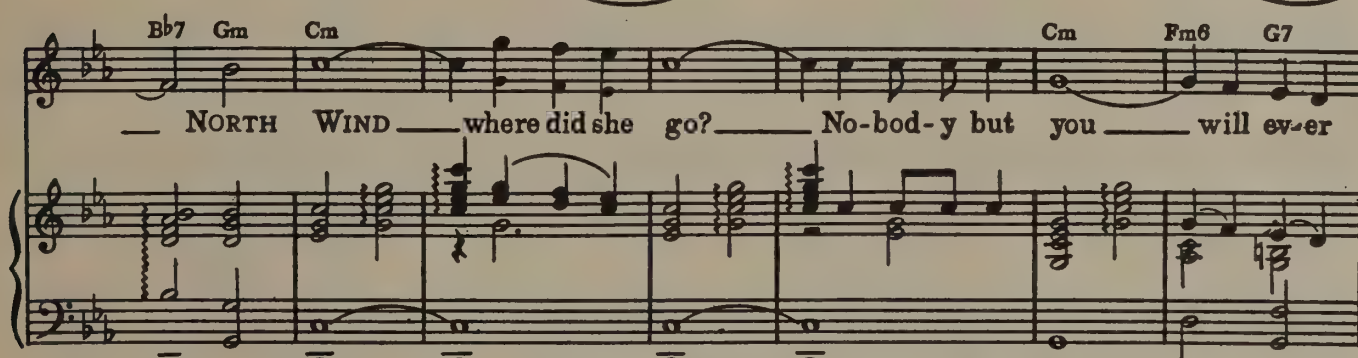
CHORUS Ebmaj.7 Gm Cm Ebmaj.7 Ab Gm Fm7

NORTH WIND — NORTH WIND bring my ba - - by back a - gain. —



Bb7 Gm Cm Cm Fm6 G7

— NORTH WIND — where did she go? — No-bod-y but you — will ev-er



Cm Gm7 Cm Gm7 1 Cm Gm7 Cm to Verse 2 Cm Gm7 Cm

know. 2. Each



Sorrow And Pain

Words by
MARY FRANCIS PENICK

Music by
BETTY JACK DAVIS

Valse moderato

The musical score is written for piano and voice. The piano part consists of two staves (treble and bass clef) with a 3/4 time signature. The key signature has two flats (Bb and Eb). The tempo is marked 'Valse moderato'. The piano part includes dynamic markings such as *mf* (mezzo-forte) and *p* (piano), and a *rit* (ritardando) marking. The vocal part is written on a single staff with a treble clef and a key signature of two flats. The lyrics are written below the vocal staff. The score is divided into three systems, each with piano accompaniment and vocal melody. The lyrics are: 'My love for you, dear, has al-ways been true, You / You were my sun - shine, my whole world in one, And / know there has nev - er been no one but you; I / now that I've lost you, life's pleas-ures are gone; If / kissed, loved and lost you, you played a game; Now / you should want me, then I'll be a - round; Just'.

System 1:

Voice *p* *E♭* *B♭7* *Fm7* *B♭7*

My love for you, dear, has al-ways been true, You
You were my sun - shine, my whole world in one, And

System 2:

p *a tempo* *Fm7* *B♭7* *E♭* *B♭7*

know there has nev - er been no one but you; I
now that I've lost you, life's pleas-ures are gone; If

System 3:

E♭ *B♭7* *Fm7* *B♭7*

kissed, loved and lost you, you played a game; Now
you should want me, then I'll be a - round; Just

*Symbols for Guitar, Ukulele and Banjo.

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Sorrow And Pain - 2

lose this SOR-ROW AND PAIN! PAIN!

sad, and so filled with shame; Please help me to

my love for you I want-ed to show; Now I am

SOR-ROW AND PAIN is all that I know, 'Cause'

my heart is filled with a dear, till I'm heav-en bound. PAIN SOR-ROW AND

RUN 'EM OFF

Words and Music by
ONIE WHEELER and
T. LEE

Brightly **Verse** **G7+** **C**

1. Now, when the big bad wolf got in
3. No mat - ter where you are, — or —

G7 **C** **G7**

Grand - ma's house, — An' Lit - tle Red Rid - ing Hood was skeered as a mouse; But
what you do, — The wolves all whis - tle and howl at you; — When they

C **C7** **F** **G7** **C** **G7** **C**

just like her, — I'm skeered thru and — thru, — That some two - leg - ged wolf - 'll run a - way with you. —
get too close, — then I — wan - na say, "Shool" Oh, they look like they want to take a bite of you. —

Chorus **C** **G7**

So, RUN 'EM OFF, — No use to talk all day, — RUN 'EM OFF, —
So, RUN 'EM OFF, — Don't talk too much, — RUN 'EM OFF, —



C G7 C C7

They're try'n' to get you to play; RUN 'EM OFF, And make 'em
 You're gon - na get in Dutch; RUN 'EM OFF, And make 'em

F G7 C G7 C

let us be, — Now, if you don't — RUN 'EM OFF, I'll swear you're cheat - in' on me.
 let us be, — Now, if you don't — RUN 'EM OFF, I'll swear you're cheat - in' on me.

Verse G7+ C G7

2. Now, there's the ice - man, milk - man an' folks out o' town; — They
 4. Now, once I end - ed this song but I'll write — some more, — Oh, there's a

C G7 C C7

don't come to vis - it, they just hang a - round, They act just as friend - ly
 half a doz - en wolves — com-in' up to my door; — I can tell by — look - in' cause it's

F C G7 C

as can be, But I don't — think they care a thing a-bout me.
plain to see, That they're not — here to make — eyes — at me.

Chorus C G7 C

SO RUN 'EM OFF, — Don't talk too long, — RUN 'EM OFF, — So we can
SO RUN 'EM OFF, — Don't want'em hang-in' 'round, — RUN 'EM OFF, — You'll be the

G7 C C7 F G7

he — a-lone; — RUN 'EM OFF, — An' make'em let us be, — Now, if you
talk of the town; — RUN 'EM OFF, — An' make'em let us be, — Now, if you

C 1. To 3rd Verse G7 C G7+ 2. Fine G7 C

don't — RUN 'EM OFF, I'll swear you're cheat-in' on me. 3. No mat-ter cheat-in' on me.
don't — RUN 'EM OFF, I'll swear you're

D. S. al Fine



Would you ever think that a basket of peaches could lead to a career as one of America's top folk singers? Well, that's what Jim Reeves, bright new star on the Country-Western musical horizon, used as a stepping-stone to fame and fortune.

It was back around 1930, when six-year-old Jim visited a neighbor near his folks' farm in Panola County, Texas. There the youngster spotted an old guitar, which he felt he must have. A few days later, with just a little boost from Mom and Dad, he managed to acquire a basket of peaches, which he promptly traded for the guitar. Learning the basic chords from a cook in a pipe-line camp was more fun than work, and before long, young Jim was singing and strumming away to his heart's content.

Inspired by the songs and the recordings of the late Jimmie Rodgers, Jim entertained at parties, dances and social gatherings throughout his childhood, becoming very popular with the local folk. After graduating from high school in Carthage, Texas, music became just a side-line, as he enrolled at the University of Texas in Austin.

In 1945, Jim decided to try his hand at professional baseball and joined the St. Louis Cardinals' farm club at Lynchburg, Virginia. A promising prospect, he was coming along nicely when an injury suffered near the end of the 1947 season forced him to discontinue all baseball activities.

He then returned to his first love — music.

Starting at Radio Station KGRI in Henderson, Texas, Jim did both singing and announcing for five years. Then, late in 1952, he met Mr. Fabor Robison of the Abbott Record Company

(Hollywood, California), who encouraged him to make a few test recordings. One of the songs waxed during this initial session was "Mexican Joe," listed among the top folk tunes of 1953.

Since December of 1952, the talented Texan has been on the staff of the famous "Louisiana Hayride" program (KWKH, Shreveport). Every Saturday night, he treats the folks to the most popular Country tunes of the day, including such popular Reeves numbers as "Mexican Joe," "Butterfly Love," "Let Me Love You Just A Little," "I Could Cry," "El Rancho Del Rio," "It's Hard To Love Just One" and his latest hit, "Bimbo." In addition to his appearance on the "Hayride," Jim is also a regular member of the KWKH announcing staff — and he also spins records on the "Red River Roundup," heard over KWKH every evening, Monday through Friday.

Standing 6' 1" and weighing 180 pounds, Jim tells us that his birthdate is August 20, 1924. The blue-eyed, brown-haired chanter's favorite color is green, and he's plain crazy about barbeque and chicken. Among his favorite entertainers are Eddy Arnold, Jack Kirkwood and T. Tommy Cutrer. Jim is married to the former Mary White of Marshall, Texas.

In the hobby department, Jim prefers baseball and golf and enjoys watching good movies. He has a record collection and of these, chooses "I'll Hold You In My Heart" as his all-time favorite tune. Incidentally, his favorite among his own waxings is "I Could Cry," although the greatest thrill of his career was seeing "Mexican Joe" become the nation's Number One song.

Take a great song, a great artist, combine the trio with an industrious new publishing-recording company and you have a sure-fire formula for success.

Such has been the case with Darrell Glenn, sensational schoolboy singer from Fort Worth, Texas; his songwriter Dad, Artie Glenn; and the publishing and recording firm of Valley. This trio was responsible for the smash hit recording of "Crying In The Chapel," which showed amazing sales returns for a first record and found its way into all three music fields — Country-Western, Popular and Rhythm and Blues.

The song, written especially for 18-year-old Darrell by his father, was recorded by eight other artists in all. Artie's own "Rhythm Riders" supplied the backing for the Valley rendition of "Crying In The Chapel" and the companion piece "Hang Up That Telephone," also penned by Glenn Sr. A veteran bandmaster, Artie's fondest ambition is to see his son become the greatest folk singer of them all — and during the past year, he's seen the youngster make gigantic strides toward that goal. Darrell's latest wax efforts, "Only A Pastime," backed with "I Think I'm Falling In Love," easily stamps him as one of tomorrow's all-time folk music greats.

The Glenn relationship with Valley came about in April of 1953, when a large music publishing house decided that "Crying In The Chapel" didn't quite have "it" and that Darrell might make the grade after a year or so of seasoning — but not now. When Jack Comer and Dave Garrison, owners of Valley, heard the number, they immediately presented both Artie and

Darrell with contracts. Thus began one of the most profitable and satisfactory working agreements in the present-day music world.

Shortly after its release, "Crying In The Chapel" swept the country like wild-fire. Valley was approached by no less than thirteen music publishing companies wanting to exploit the song both in the United States and in foreign countries. Darrell, too, was swamped with offers from other recording companies, but turned them all down, as his record proceeded to sell over 150,000 copies in two months.

As "Crying In The Chapel" began a steady rise to the top of the folk music charts, Darrell came into his own as a radio, stage and television entertainer. He is now a regular performer on the "Bewley Barn Dance," a Friday night TV show over WBAP-TV, Fort Worth, and the "Hayloft Jamboree," a gigantic hillbilly show staged at the Northside Coliseum in the same city, where the "Rhythm Riders" are the house band. On Saturday nights he can be heard on the nation-wide network program, "Big 'D' Jamboree," originating from Dallas.

Before his high school term ended in June of 1953, Darrell Glenn had never set foot out of the state of Texas. Since the release of "Crying In The Chapel," however, he's been on constant personal appearance tours covering about twenty states and parts of Canada.

Although Darrell has become the idol of thousands of teen-agers throughout the country and draws fan mail by the heap, he remains as modest and unassuming as ever. He explains his overnight success story in one short sentence:

"Pop writes 'em; I just sing 'em."



IT'S WRITTEN IN THE STARS

Moderately

Words and Music by
VAUGHN HORTON

mp *mf*

Am Gm F F F7 Bb F

IT'S WRIT-TEN IN THE STARS, That you're the one for me; Our love was meant to

mp-mf

C7 F Bb F Am Gm F F

be, IT'S WRIT-TEN IN THE STARS; That twin-kle in your eye

F7 Bb F C7

Was sprinkled from the sky, To spar-kle bye and bye, IT'S WRIT-TEN IN THE



F Bb7 F F7 Bb F C7

STARS. _____ If we'd get to- geth-er we could have such fun, Morn-ing, night and

F Bb F G7 C7 Am Gm F

noon, Why, I'd give an-y-thing un-der the sun To get you un-der the moon, And darling, when I

F F7 Bb F C7

do, _____ I'll sail a- long with you, _____ Our cloud is num-ber two, _____

C7 1. F G7 C9 Am Gm F 2. F Fdim F

— IT'S WRIT-TEN IN THE STARS. _____ IT'S WRIT-TEN IN THE STARS. _____

mp poco rit. *l. h.*

One of the nation's most promising singers and composers, personable Mitchell Torok, received his first big break when his song, "Mexican Joe," written in only forty minutes in December of 1952, skyrocketed to the top of the popularity charts. It was immediately followed by "Butterfly Love," "Little Hoo-Wee" and "Judalina," all of which enjoyed plenty of spins. But Mitchell's greatest success was with his Abbott recording of "Caribbean," which he also wrote himself and which stayed among the nation's top Country-Western tunes for a good part of 1953.

The life of Mitchell Torok has been an exceedingly colorful one. He was born in Houston, Texas, on October 28, 1929, and first began strumming guitar at the age of twelve. During high school, he excelled in all types of sports and was an all-conference baseball pitcher. After graduation in 1948, he made a few recordings with a small company, but then gave up music to enter college.

At Stephen F. Austin State College in Nacogdoches, Texas, as an all-conference quarterback, he led the football team to many victories with his fine passing. He now holds a Bachelor of Science degree from that school, having graduated in 1953.

During college, Torok was reporter, writer and illustrator for one of the leading daily newspapers in East Texas. Yet, he somehow found time to handle announcing duties, disc jockey shows and play-by-play broadcasts of sporting events at several East Texas stations, as well as entertaining the student body with his songs at assemblies and dances. He also made personal appearances throughout the state. Mitchell still finds time to write and illustrate

stories for various publications, and is almost as handy with the sketch pad as with the music sheet. (He holds a degree in commercial art).

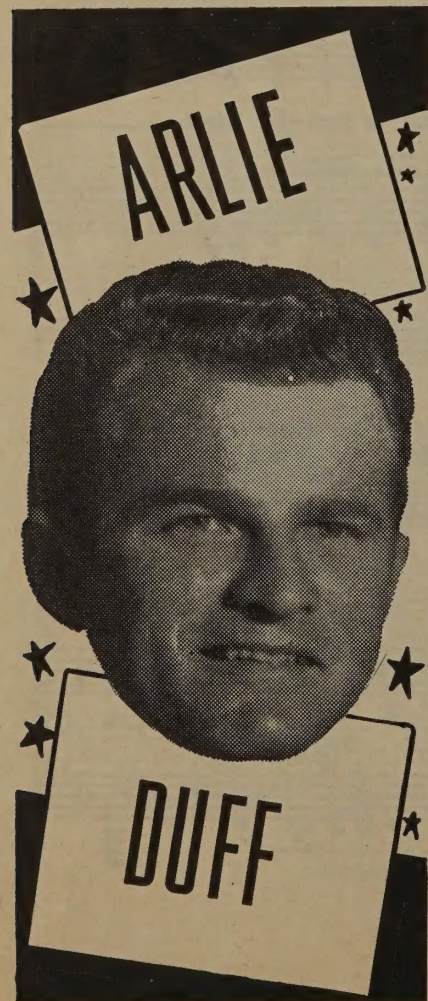
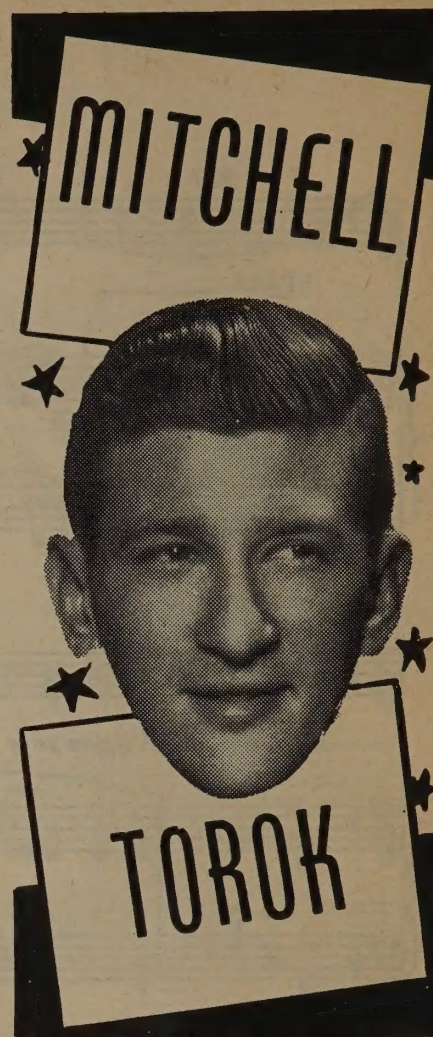
As was previously mentioned, Mitchell's big break came late in 1952, when Fabor Robison of Abbott Records had Jim Reeves record "Mexican Joe." The song did so well — climbing to the Number One spot in a short time — that Robison immediately put Mitchell under contract. He then proceeded to knock out several outstanding recordings of his own — until he struck a real gold mine in the "Caribbean."

With his records sales going so well, it was only a question of time before young Torok was brought to the attention of Horace Kogan of KWKH, Shreveport, Louisiana. He now appears on the famous "Louisiana Hayride" program every Saturday night — in addition to playing personal appearances all over the country.

On the personal side, Mitchell Torok stands an even six feet, weighs in at 165 pounds, has blue eyes and blond hair. His favorite hobby is golf, and he also enjoys movies, television and football games.

The twenty-four-old singer-composer gets inspiration for his songs from everyday life and from the actions and conversations of people everywhere. His broad knowledge and understanding of people give his songs originality and universal appeal. He writes heartwarming ballads as well as clever novelty tunes.

Mitchell's lovely wife Gail, also a talented singer, occasionally appears on the stage with her husband, but usually prefers to remain off stage and watch Mitchell steal the show with his dynamic showmanship.



Throughout the states of Texas, Louisiana and Mississippi a young fellow with a great big smile — and voice to match — is making friends for himself by the thousands. Every time he steps out on the stage, people in the audience clap their hands, stomp their feet and start shouting "y'all come" at the top of their lungs. The youngster we're referring to, of course, is none other than Arlie Duff, the "Singing School Teacher." Right now Arlie's Starday disc of his original tune, "Y'all Come," is the toast of the Southland, and the song has already been recorded on several other labels, including a Decca waxing by Bing Crosby.

Arlie was born in Warren, Texas, some twenty-four years ago and began singing with his father and sister at a very early age. The "Duff Trio," as the group was called, specialized in religious numbers and were quite popular at singing conventions and school shows.

In high school, Arlie, then known as "Pee Wee" Duff, was quite a basketball star and went on to make the all-state team during his senior year. He continued his basketball activities while serving in the U. S. Navy, and, after his discharge, captained the varsity squad at Stephen F. Austin College in Nacogdoches, Texas. At college he was again named to an all-conference team.

Arlie had written a number of songs — novelties, ballads and religious numbers — but never took any of them seriously until he met Gordon Baxter, a Port Arthur, Texas, disc jockey. Baxter, who had worked with Arlie on college shows, encouraged him to keep on with his singing.

Taking his friend's advice, Arlie did some singing with Blackie Crawford and his "Western Cherokees," and soon became a regular member.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND THE CIRCULATION OF HILLBILLY & COWBOY HIT PARADE published Quarterly at Derby, Conn. for September 30, 1953.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

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2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)
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Burton N. Levey
(Signature of Editor)

Sworn to and subscribed before me this 29th day of September, 1953.

Sydney Shindell
(SEAL)
Notary Public
(My commission expires April 1, 1957)

YOU'RE MY DOWNFALL

By
Clyda Ogletree
Don Helms

1. I once loved you, with all of my heart - But
 2. (I've) lived on a dream, that nev-er - could be - The

You are the one, who's kept us a - part -
 The pace that you set, was too fast for me - The

All of my love, is yours af-ter all - What
 stor-ies you tell, are al-ways too tall - What

makes me love you - You're my - Down - fall -
 makes me love you - You're my - Down - fall -

I've been build-ing cast-les - Build-ing them for
 I'm just a dream-er - Dream-ing in the

You - But you've been build-ing cast-les - far
 past - The dreams you build for some-one else - I

some-bo-dy new - So, I'll stay here, while
 know will nev-er last - You'll break your own heart, if you

my cast-les fall - what makes me love you - You're
 got a heart at all - what makes me love you - You're

my Down - fall - ② I've fall -
 my Down -

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 Nashville, Tenn.

I'M NOT A KID ANYMORE

ROD MORRIS

WHEN I WAS JUST A KID OF SIX YOU PUT ME IN AN AW-FUL
I CARVED YOUR NAME UP ON A TREE THAT MEANT THAT YOU BE-LONGED TO
OH BA-BY GIVE ME A LIT-TLE KISS SO I CAN CATCH UP ON WHAT I'VE
FIX THE DAY I SAW YOU STAND-IN' AT THE SCHOOL-HOUSE DOOR
ME I USED TO BUY YOU CAND-Y FROM THE CAND-Y-STORE
MISSED I'D LIKE TO KISS YOU HON-EY 'TIL YOUR LIPS ARE SORE
YOU HAD THE CU-TEST RIB-BONS IN YOUR HAIR AND I JUST HAD TO STOP AND
I STAYED IN AF-TER SCHOOL WITH YOU AND HELPED YOU WITH YOUR LES-SONS
I'D LIKE TO SQUEEZE YOU HALF TO DEATH UN-TIL YOU COULD-N'T GET YOUR
STARE BUT HON-EY I'M NOT A KID AN-Y-MORE
TOO BUT HON-EY I'M NOT A KID AN-Y-MORE
BREATH 'CAUSE HON-EY I'M NOT A KID AN-Y-MORE
OH BA-BY I'M NOT A KID TO DO THE THINGS I
DID TO HOLD YOUR HAND AND WALK YOU TO THE DOOR
I SHOULD HAVE KISSED YOU AND THEN I SHOULD HAVE KISSED YOU A-
GAIN 'CAUSE HON-EY I'M NOT A KID AN-Y-MORE

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